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ters, and the village constitutes a unit for all dances; in fact this ceremonial unity is its most important function.

With the exception of a few villages built on the seashore, each Bella Coola settlement consists of a row of houses on the river bank. These are of the usual rectangular, plank-built type typical of the North-West Coast. In front of them stretches a sidewalk, usually supported by piles on the side nearest the river to make it level. The houses, too, in many cases have piles beneath their front ends, made necessary by the steep slope of the bank. In large villages there may be two rows of houses, behind and above one another. Usually there is a rough path parallel to the row of houses at the very edge of the river. The number of houses varies; before the smallpox epidemic some villages contained as many as thirty or forty, others, only two or three. There is no definite arrangement of the houses; anyone may build where there is a vacant space. Much the same arrangement occurs in the sea-coast villages, each of which depends for its main sustenance on an ocean fish-trap, as the river villages depend on a salmon-weir.

The central part of each house is occupied by a large fire, often sunk a considerable distance below the level of the floor, and around this is an open space free to all. Toward the side-walls are raised the partitions, forming bedrooms for the different families, or for different members of one. In many cases the flooring is removed in three or four parts of the house for small fires on which different groups cook, the central fire being used for heating and for more important meals. The number of families occupying a house depends on its size; an important chief, with many relatives, often builds an enormous house which is occupied by ten or more families; smaller houses contain only two or three. Life in the larger houses is free and open; people are constantly passing in and out, and anyone present when food is being distributed is given a share as a matter of course. Most of the houses are decorated with carved upright posts and paintings on the beams and back-wall. A door through the latter leads to the back-room, so important in dances.

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older Bella Coola, asking him to announce that he, Schooner, with Dan and George, was going to hold a memorial potlatch that evening to which all were invited. Robert is not a herald but undertook this duty owing to the absence of qualified heralds. Meanwhile the grave had been filled in and the people began to drift away as it rose to ground level. Their attitude throughout had resembled that of white people at a funeral, and the hilariousness that characterizes so many Bella Coola gatherings was entirely absent except among the playing children. By 4.30 P.M. all had left the scene.

In view of the large number of guests expected it had been decided to hold the memorial potlatch, not in one of the old-fashioned houses, but in the village hall, built according to the white man's style of architecture and illuminated with swinging gasoline lamps. This is a large, rectangular building, undivided by partitions, with a stage at one end and a door at the other. About 6.30 P.M. the singers, Nebuchadnezzar, Jim Pollard, Billy Pollard, Alec Davis, Kimsquit Alec, and Robert Hood, gathered at the hall and seated themselves below the stage. Billy Pollard had prepared a mourning song during the day, Kimsquit Alec another, and it was decided to use two others that were well known to all. The singers sat and practised these four for some time, while at intervals various Bella Coola strolled in, listened for a few minutes, then walked out again. Anyone was allowed to do so, but few availed themselves of the opportunity. Meanwhile Captain Schooner had brought $10 worth of rice, raisins, and condensed milk which he placed beside a huge iron cauldron outside the front door. Jim To-Morrow, a Bella Coola of no great intelligence, volunteered to act as cook and soon had a fire blazing and the food boiling.

About 8.00 P.M. the people began to assemble, bringing their own plates and other utensils. After considerable delay and chatter, the guests took their places in the hall, seating themselves regardless of rank on benches ranged along the two side walls and massed at the rear. By mutual consent a portion of the single row of benches along the left wall was reserved

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Furthermore, throughout the ceremonial season, the uninitiated have ocular demonstrations of the powers with which the *kukusiut* are associated. At frequent intervals they are invited to the house of the dancer where, with wonder, fear, and awe, they see strange creatures. Although they may recognize that some of these are only their fellow-tribesmen in strange form, they have no idea how such transformations are produced, and ascribe them to supernatural assistance. They accept the strange designs of the figures as proof that the *kukusiut* have been in contact with unfamiliar beings. It seems clear that the uninitiated do not realize that the representations are produced by means of masks, the work of human hands; instead, they believe that the figures displayed are really those of supernatural patrons who have come to earth to assist their protégés. It must be remembered that these dances take place within large houses, only partially illuminated by a flickering central fire, which facilitates deception and conjuring tricks, quite apart from the credulity of the observers.

The uninitiated may sometimes suspect that the performers are not real supernatural beings, but there is no question of their firm conviction concerning the changes which come over the *kukusiut* at this time. One member of the society, for example, may begin to act in a peculiar manner and at once the uninitiated are ejected from the house. From without they listen with mixed fear and excitement to the strange noises which they do not know are made by whistles, and presently the *kusiut* rushes forth in a frenzied state, biting those he meets. The uninitiated know that he is a Cannibal, doing as his patron above is doing, and that a call from the latter has caused him to become mad. When the *kukusiut* have subdued him and taken him back to his house, the non-membersh ear more strange and inexplicable sounds, which appear to go upwards, and presently the news is circulated that the Cannibal has been carried away to the land above. He is seen no more for several weeks, and when next he appears he is thin, wan, and bald, because the high winds of the land above have blown

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for treatment in other ways. Some are fried immediately, but the Bella Coola think they lack flavour, although most white men regard them as delicious. Many hundreds are dried for winter use in one of the following methods:

(A) Cedar-sticks, each about three feet in length, are split from the solid stem and smoothed down to a diameter of about one-half inch. One of these is passed through the gills and mouth of one fish after another until the rod is filled with a row of olachen, their tails hanging downwards. Dozens of these sticks are suspended horizontally over the central fire in a house, or, in brilliant sunshine, hung in the open. When dried to a certain extent, they are stored in the upper parts of the houses where the process continues whenever a fire is lit. When so treated they keep almost indefinitely.

(B) Narrow strips, each four to five feet in length, of flexible cedar-bark, are prepared by the women. The fisherman takes the ends of two of these, ties one around a fish's head, and the other around its tail. Another olachen is tied parallel to the first, and then others, until the two cords are supporting thirty to forty fish, each separated by about one inch. The middle of the strings is laid across a horizontal bar above a fire or in the open, and the process of drying continues as in the last method. The fish not infrequently catch fire if a large blaze is built up in a house, so careful people remove their olachen before a feast or other celebration.

Though dried olachen provide a useful article for winter diet, the fish are chiefly valued for their grease, *stak*', which is used as a condiment with all kinds of berries. It is sometimes extracted from the fresh fish, but the Bella Coola consider this to be tasteless and prefer to wait until the olachen have remained in the pits for ten days to two weeks. Warm weather hastens the process, but in any case nothing is done until the disgusting smell has penetrated for miles, proving that putrefaction is well advanced. In former times, all boiling was done with hot stones, but at present boxes with iron bottoms are used as kettles. These are of various shapes and sizes, an average being, perhaps, four feet long, three feet wide, and eighteen inches deep. These are set on fireplaces which vary according to the ingenuity of the refiner. Some are excavated in the river bank, lined with stones set in clay, and fitted at the inner end with an old stovepipe to provide draught for the miniature furnace. The box-kettle is placed on the ground over the excavation and the cook pours in water. Then his wife, children, and friends bring the putrid fish, which they ladle in until only a few inches of water are visible. A slow fire is built beneath, and, as the mixture begins to boil, the cook stirs it with a five-foot stick having a slightly flattened blade. Presently the grease begins to rise to the surface whence it is skimmed off and placed in recep-